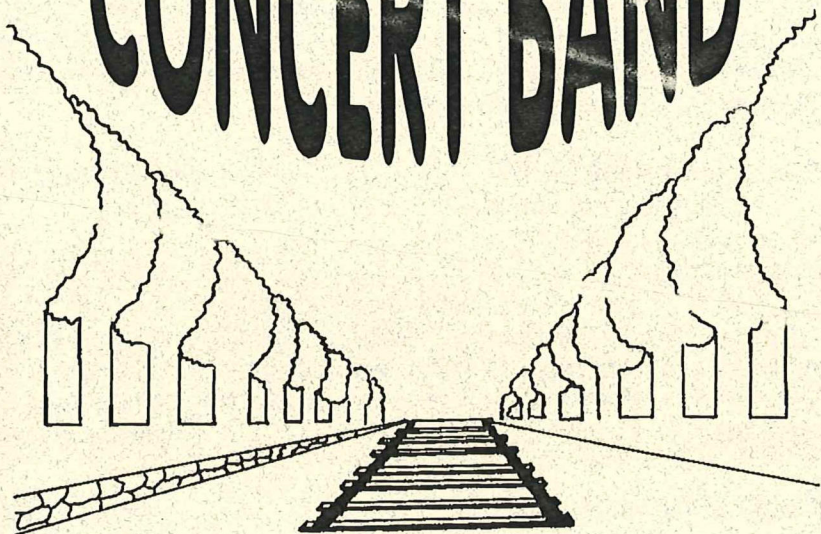


Faculty of Music

University of Toronto

The

CONCERT BAND



**Stephen Chenette & Cameron Walter
conductors**

Saturday, March 25, 1995

8:00 pm

**MacMillan Theatre
Edward Johnson Building**

PROGRAMME

Conducted by Cameron Walter

Concerto for Band (1970)

Gordon Jacob

Allegro

Adagio

Allegro con brio

The *Concerto for Band* by Gordon Jacob is a three movement composition which showcases all the instruments of the modern wind ensemble in solo sections. The piece includes variations on several pleasant folk-oriented original themes.

Dreaming on the '2238'

Walter Buczynski

Premiere Performance

This is part two of the Trilogy -- *Takin' the 2238*. Somehow, nearly everyone is sure that the 2238 is a locomotive. If so, I did take advantage of this impression. While on the 2238, the composer is reminiscing of certain parts (motifs) from that particular movement. This work is more of an inward glance. It should make sense on its own. We'll see.

-notes by composer

Enigma Variations, Op. 36

Edward Elgar

trans. Earl Slocum

Enigma Variations, Op. 36 by Edward Elgar was composed for orchestra in 1899. In a letter to a friend, the composer writes "Just completed a set of Symphonic Variations (Theme Original) for orchestra. I have in the variations sketched portraits of my friends - a new idea, I think - that is, in each variation I have looked at the theme through the personality (as it were) of another Johnny. I don't know if it's too intimate an idea for print, but it's distinctly amusing."

INTERMISSION

Vive La Canadienne

Donald Coakley

Donald Coakley, a native of Cambridge, Ontario, holds degrees from the Crane School of Music, State University of New York, Temple University and the Philadelphia Conservatory of Music, where he studied with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia and later joined the School of Music at Temple University. He has recently retired as Assistant Co-ordinator of Music in Scarborough. *Vive La Canadienne* was commissioned and first performed by the Northdale Concert Band.

Out of the Blues

John Weinzwieg

Deep Blues

Raging Blues

Meditation Blues (1)

Jumpin' Blues

Meditation Blues (2)

All Together Blues

Soloists

David Amaral, trumpet; Joe Cullen, timpani

Cathy Finley, alto saxophone; Maria Gacesa, clarinet

Melanie Mooney, flute; Michael Stayner, trombone

Born in Toronto, John Weinzwieg began composing at sixteen and pursued advanced music studies at the University of Toronto and the Eastman School of Music. A founder of the Canadian League of Composers in 1951, he became it's first president. His teaching career extended from 1939 until his retirement from the University in 1978 as Professor Emeritus. As a teacher, he guided a generation of gifted young composers including Harry Freedman, R. Murray Schafer, Norma Beecroft, David Jaeger and Phil Nimmons, to name but a few. Since his retirement, he has continued to maintain a steady production of new works. For his contributions to music in Canada he was awarded the Order of Canada (1974) and the Canada Council Molson Prize (1981). *Out of the Blues* is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the *Bassoon Divertimento* (1960) and has touched almost all his compositions since. It captures the spirit and rhythm of the many moods of the blues in a sequence of six movements. *Out of the Blues* was

commissioned by the University of Toronto with a grant from the Ontario Arts Council and was first performed in 1982 by the University of Toronto Wind Symphony conducted by Stephen Chenette.

The Pines of Rome

Ottorino Respighi
trans. Guy M. Duker

The Pines of the Villa Borghese

The Pines Near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way

Soloists

David Amaral, trumpet

Maria Gacesa, clarinet

The Pines of Rome is one of the most brilliant works in the symphonic repertoire, and becomes a virtuoso showpiece for winds in the transcription by Guy M. Duker. In Respighi's words, He "uses nature as a point of departure, in order to recall memories and vision." The trees, which dominate the Roman landscape, "become testimony for the principal events in Roman life." The composition is a suite in four connected movements. Robert Sherman has written the following notes: With a jubilant clatter, we are swirled up immediately in the fun and games of children at play under the *Pines of the Villa Borghese*. Blatant themes pour out (Complete with a ditty that is evidently the bambinos' equivalent of *Ring around the Rosy*), and clashing harmonies add up to an exciting tonal romp. Muted timbres and an eerie chant are the prime ingredients of the *Pines near a Catacomb*. The music recalls the martyrdom of the early Christians, with a chant that "rises from the depths, re-echoes silently, and is then mysteriously silenced". Some of the most glowing pages in all Italian music follow in the *Pines of the Janiculum*. Respighi instructed that a recording of a nightingale's song be played from the orchestra, near the end of the movement. Throbbing rhythms take us abruptly to the *Pines of the Appian Way*. Again we are travelling back in time, but instead of recalling the burial grounds at the Catacombs, we are marching with the legions of the Roman Empire. "To the poet's fantasy appears a vision of past glories. Trumpets blare and the army of the Consul advances in the grandeur of a newly risen sun towards the Sacred Way, mounting the Capitoline Hill in final triumph".

Tonight's Conductors

Cameron Walter was recently appointed Assistant Professor of Music Education and Performance. He coaches brass chamber ensembles, teaches applied trombone and euphonium and courses in instrumental music and jazz education as well as conducting the concert band. A graduate of the Faculty (MusBac 1975, MusM 1976) he studied at Yale University, the Aspen Music School and New York University before completing his Ed.D at the Ontario Institute for Studies in Education in 1994 with a focus in jazz education and curriculum. During the 1993-94 academic year, he performed as a trombonist with the National Ballet Orchestra, the Kitchener-Waterloo Symphony and the Roy Thomson Hall Orchestra, recorded a CD of Canadian repertoire with the Amadeus Brass Quintet and Choir, and participated in several CBC broadcasts with the Hannaford Street Silver Band and the Toronto Chamber Society.

Stephen Chenette became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. He is on the Board of Directors of the International Trumpet Guild.



The University of Toronto Concert Band

Piccolo & Flute

Rozalind MacPhail
Melanie Mooney

Flute

Beth-Anne Aselstyne*
Hilary Chance
Laurie Deratnay
Flora Lim
Laura Gazzellone
Jennifer Schmidt
Abby Smallwood
Danielle Stock

Oboe

Sarah Jeffrey
Shelby So
Florence Wu

English Horn

Gillian Howard

Bassoon

Cathleen Biggs
Graham Martin*

E flat Clarinet

Nicole Landis

B flat Clarinet

Karen Archer
Katherine Dobson
Greg Emerson
Lisa Fernandes
Maria Gacesa
Katherine Harhay
Tracy Lai
Lindsay McWaters
Carla Perrotta
Michael Westwood

Off-stage conductor

Andrew Chung

Alto Clarinet

Katherine Harhay

Bass Clarinet

Veronica Sherk

Contralto Clarinet

Katherine Dobson

Alto Saxophone

Cathy Finley
Larisa Williams

Tenor Saxophone

Michael Bland
Frank Horvat

Baritone Saxophone

Alexandra McMaster

Trumpet

David Amaral
Jennifer Attenborough
Matthew Burditt
Andrew Chung
Graham Church
Sherilene Chycoski
Mark Dalley
Paul Dudley
Kelly Dupuy
Meredith Gingrich
Andrea Kerkos
Becky Lewis
Dennis Mastromonaco
Monika McNamara
Stefan Rettig
Misha Rohac
Allison Stewart
Catarina Tantillo

Harp

AnnLaura Schap

Celeste

Katherine Harhay

Horn

Allison Clarke
Darren Kirkpatrick
Craig Morrison
Melanie Muir
Trevor Porter

Trombone

Stephanie Dadds
Julie Honsberger
John Michailidis
Brad Ritson
Peter Shirer
Michael Stayner

Bass Trombone

Will Fletcher

Euphonium

Matthew Clark
Anna Hudgin
David Moulton
Michael Stayner
Leslie Wong

Tuba

Andrew Burt
Grant Cowan
Jason Ferris

Percussion

Jesse Baird
Richard Brisco
Joe Cullen
Rick Hiir
Jurij Konje
David Luginbühl

Piano

John Farah

Organ

Debbie Bradley

* manager - librarian

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The Rodgers 940 Classic Organ
for this evening's performance was provided courtesy of:

Robert Lowrey's Piano Experts

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❖ ❖ **Special Concert** ❖ ❖

Sunday, March 26

3 pm

University of Toronto Concert Band
with special guests

the Ohio State University Concert Band

Christopher Weait, conductor

First Appearance in Canada

Meeting Place, Scarborough College Campus
1265 Military Trail (Ellesmere Road, east of Morningside)
Admission Free -- Free Parking!

Programme

Leonard Bernstein

Howard Cable

Donald Coakley

Harold Wevers

AND

Symphonic Dance Music from West Side Story

Newfoundland Rhapsody

Jubilant Dialogue

Contrasts

Marches by Sousa, Fillmore and MORE !

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Chris Brooks, Technical Assistant

Glen Brown, Production Assistant

